



Bud, Not Buddy

by Christopher Paul Curtis

Teacher's Guide

Written By Kathy Sammis

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Synopsis

Chapter 1

The story is set during the years of the Great Depression. It's narrated in the earnest, naive, and funny voice of Bud Caldwell, a ten-year-old black boy who has lived at the children's Home in Flint, Michigan, since his mother died when he was six. Bud has never known his father, but he is quite sure it must be Herman Calloway, a band leader; Momma saved flyers advertising the Calloway band's gigs and was especially troubled by one announcing an engagement in Flint. As the story opens, Bud is unhappy that he is once again being placed in a foster home; his previous foster placements have been abusive situations. "Here we go again," Bud thinks. Getting ready to leave the Home, Bud checks the precious contents of his battered suitcase, including the saved flyers; he can tell from the photograph of Herman Calloway that his supposed father is a "real quiet, real friendly and smart man."

Chapter 2

The foster family placement is dreadful. Twelve-year-old Todd Amos sticks a pencil up Bud's nose while the boy is asleep. When Bud slaps Todd in retaliation, Todd punches and kicks the much smaller Bud and then tells Mrs. Amos that Bud attacked him, meanwhile pretending the "attack" has triggered an asthma episode. (Todd's glib lie makes Bud think of Number 3 of Bud Caldwell's "Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself," introducing an ongoing motif of the novel.) Mrs. Amos declares that Bud must spend the night locked inside the backyard shed, which Todd says is full of vampire bats, before being sent back to the Home in the morning.

Chapter 3

The dark shed is a very scary place—and sure, enough, Bud spots a vampire bat hanging from the ceiling. But when he swats it with a rake, it turns out to be a hornets' nest. Attacked and stung by hundreds of hornets, a frantic Bud manages to yank the shed window open and escape.

Chapter 4

Bud creeps back into the Amoses' house to retrieve his suitcase. He also gets his revenge by pouring warm water onto the sleeping Todd, triggering a bed-wetting episode that is certain to horrify Mrs. Amos.

Chapter 5

Bud now considers himself "on the lam." He beds down beneath trees at the neighborhood library and rechecks the contents of his suitcase: a bag of rocks, a blanket, the flyers, and a photo of Momma at about age ten. Bud remembers Momma telling him the story of the photo many times, about how her "hardheaded" father had forced her to wear the photographer's filthy Stetson hat as a prop. He also remembers Momma telling him many times not to let anyone call him Buddy; his name is Bud,

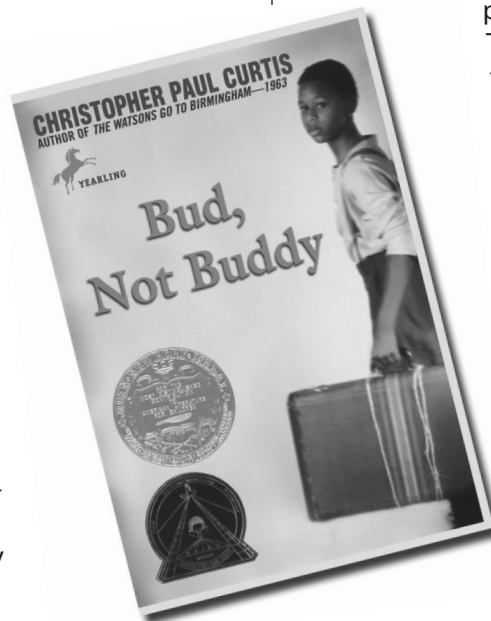
because like a flower bud, he is waiting "for just the right warmth and care to open up." Momma also repeatedly told Bud not to worry when things are bad, because when one door closes, another door opens.

Chapter 6

The next morning when Bud is late getting to the long line at the mission for breakfast, the man in charge tells him to leave. But a father and mother with two young children pull Bud into the line with them, insisting he is their son, so Bud gets his meal after all.

Chapter 7

Back at the library, Bud looks for the nice librarian Miss Hill, whom he's counting on to help him and tell him what to do. But Miss Hill has gotten married and moved to Chicago. As the library door closes behind him, Bud knows another door is about to open.



Chapter 8

Bugs, a friend from the Home, finds Bud next to the library. Bugs is also on the lam and plans to ride the rails to the West, where there are supposed to be jobs picking fruit. Bud agrees to go along. The railhead is near Flint's Hooverville, a Depression-era shantytown full of destitute people who welcome Bud and Bugs. In exchange for a wonderful dinner, the boys go down to the creek with two other children to wash the dinnerware. Bud's washing partner is a dimpled girl named Deza Malone who presents Bud with two gifts: his first kiss with a real live girl, plus her mother's wisdom that "someone who doesn't know who their family is, is like dust blowing in the wind." Just before he goes to sleep that night, Bud starts to consider staying in Michigan to find his family, and he rechecks the contents of his suitcase. We learn that the five rocks each have something written on them, a sort of code, such as "gary in. 6.13.12." In the morning, a huge crowd of men and boys push past guards to board the departing freight train; Bugs gets aboard, but Bud does not make it. When he goes back to Hooverville, he discovers the police are burning it down.

Chapter 9

Bud returns to the library and gets directions to Grand Rapids, where he thinks his father, Herman Calloway, lives. It's going to be a 120-mile walk, so Bud gets started that evening.

Chapter 10

The night sounds in the countryside make Bud nervous, and every time a car comes along, he jumps into hiding in the roadside bushes. One car's headlights catch Bud for an instant; the car stops and reverses, and the black male driver lures Bud out with an offer of food, explaining that it's not safe for blacks to be out on the road in this area after dark. Bud says he's run away from Grand Rapids; the driver says they have to go to Flint tonight, but then he'll return Bud to Grand Rapids tomorrow, because that's where he's from himself.

Chapter 11

Bud tells the driver, a teasing grandfather named Lefty Lewis, that his father is Herman Calloway, and Lewis responds that everyone in Grand Rapids knows Herman. Bud and Mr. Lewis spend the night at the home of Lefty's daughter, Mrs. Sleet, who provides Bud with good clothes her son has outgrown and also a wonderful breakfast.

Chapter 12

Arriving in Grand Rapids, Mr. Lewis drops Bud off at Herman Calloway's club, the Log Cabin. Inside, Bud finds Calloway and the various members of his band sitting in a circle on the stage, talking. Bud boldly approaches, has a moment of doubt when he sees Calloway up close and discovers that he's "real old...maybe too old," but nevertheless announces, "I come all the way from Flint to meet my daddy for the very first time," points directly at Calloway, and declares, "You know it's you."

Chapter 13

Neither Herman Calloway nor any of the band members think there's any possibility that Calloway can be Bud's father. Calloway—who one teasing band member says is "coldhearted, evil, wicked, nasty, mean"—wants nothing to do with Bud. But Jimmy, the band's horn player, takes an interest in Bud when he discovers the boy has no family and nowhere to live. Jimmy introduces the other band members to Bud: Doug The Thug, the drummer; Steady Eddie, the sax man; Doo-Doo Bug, on trombone; and Dirty Deed Breed, the pianist and sole white person in the group.

Chapter 14

Bud accompanies the band to the Sweet Pea for his first-ever restaurant meal, where he also meets Grace Thomas, the band's singer. Miss Thomas is beautiful and takes a great interest in Bud and his sad life tale, but she too is quite certain Calloway cannot be Bud's father. Dinner, though, is wonderful. Miss Thomas hums magically, Jimmy tells reams of funny tales, and Steady Eddie shows Bud how to play a pretend saxophone. (Silence, however, reigns at the table where Calloway is sitting with the other band members.) Suddenly Bud has an overwhelming sense of being home, in the place and with the people he's supposed to be with. Bud has often said that his "eyes don't cry no more," but now the floodgates open and he cannot stop sobbing. Miss Thomas tenderly comforts him.

Chapter 15

Miss Thomas takes Bud to stay at Herman Calloway's grand home, where she also lives, and where the other band members hang out. Bud's bedroom once belonged to a little girl who is now gone. Calloway has only reluctantly agreed to this arrangement, telling Bud, "There's something about you that I don't like," threatening to send Bud back to the Home, and warning Bud against snooping around the house or trying to steal anything. This gives Bud second thoughts: Calloway is "so doggone mean and hard to get along with it just didn't seem like it was true that he could be anyone's daddy."

Chapter 16

The next morning, Miss Thomas tells Bud he'll be staying with them for a while; he'll earn his keep by doing his share of household chores and being an odd-job assistant for the band. She also warns Bud he'll have to be very patient with crusty old Herman Calloway. Steady Eddie presents Bud with his old sax case, to replace Bud's ratty suitcase, plus a recorder so Bud can start to become a musician. The band members initiate Bud into their circle by giving him his own nickname: Sleepy (Bud slept till after noon today) LaBone (because Bud's so wiry, and French sounds classy).

Chapter 17

Calloway tries to work Bud very hard with cleaning jobs at the club, but Bud thinks the work is fun. And when he hears the band rehearsing, Bud is enthralled with the music and especially with Miss Thomas' scat singing.

Chapter 18

Bud is dismayed when he has to share the Packard with Herman Calloway on the return drive from a road gig. Just before they get into the car, Calloway selects a small rock from the ground and puts it in the glove compartment, which is filled with other similar rocks, all with writing on them, like "preston in. 6.4.36." Bud exclaims that he's got rocks just like these, and he shows them to Calloway when they return to Grand Rapids. An angry Calloway immediately accuses Bud of taking the rocks from the bedroom he's been staying in. Bud denies this, and Jimmy reads the code on one of Bud's rocks as "Gary, Indiana, June 13, 1912." When Bud insists that he got the rocks from his mother, Jimmy asks what Bud's momma's name was. Bud's reply of "Angela Janet Caldwell" astonishes Jimmy and dazes Herman Calloway, who stumbles away into the house. Jimmy explains that Angela Janet was the name of Herman's daughter; Herman is probably Bud's grandfather. Bud feels glad Calloway is not his dad; "who'd want a daddy that on top of being so old and so doggone mean had such a big belly. Not me."

Chapter 19

When Bud shows Jimmy and Miss Thomas his photograph of his mother, it's confirmed that she is Herman Calloway's daughter. Herman loved his daughter, but he was very hard on her and very strict and demanded that she train to be a teacher. She rebelled and ran away eleven years ago and never contacted her father again. Miss Thomas explains to Bud that he'll have to be patient and let that "ornery old" grandfather grieve for his dead daughter; Bud begins to feel sorry for Herman, who is upstairs sobbing. Miss Thomas also explains

about the rocks: When Angela was a young child, she asked her father to bring her back a "wock" from a road trip, and from then on he always recorded each trip with a rock for the girl, continuing even after she ran away. Meanwhile, the band members arrive at the house with a gift for Bud: his own, used, mini-sized saxophone! Bud takes the sax upstairs and moves permanently into his momma's old bedroom by finally unpacking all his precious possessions. The blanket goes on his/Momma's bed, the picture of Momma as a girl goes up on the wall among all her horse pictures, and the Flint rock stays in the room. Bud brings the flyers and the other rocks down to his grandfather's room; he no longer needs them to remember his momma by, and they really belong to Herman. As he starts practicing on his sax, Bud can tell that the noises the instrument produces are "the squeaks and squawks of one door closing and another one opening." "Here we go again, Momma," Bud says to his mother's photograph, "only this time I can't wait!"

Timeline

- 1925** Bud's mother runs away from home at age 19.
- 1926** Bud is born.
- 1927** Duke Ellington's band begins 5-year stand at Harlem's Cotton Club.
- 1928** Herbert Hoover is elected U.S. president.
- 1929** The Great Depression begins; "Amos 'n' Andy" radio show premieres.
- 1932** Bud's mother dies. Franklin Roosevelt is elected president of the U.S.
- 1933** The New Deal begins; Dorsey Brothers form their jazz orchestra.
- 1934** Benny Goodman forms his swing band; FBI agents kill John Dillinger.
- 1936** Franklin Roosevelt is reelected. The Home places Bud with the Amos foster family after the school year ends.
 - next day: Bud runs away from the abusive Amos family, goes to Hooverville with Bugs, meets Deza.
 - next day: Bud misses train, sets out for Grand Rapids.
 - that night: Lefty Lewis picks up Bud on road, takes him to Flint.
 - next day: Mr. Lewis takes Bud to Grand Rapids; Bud meets Herman Calloway and band members; Miss Thomas takes Bud to stay at Calloway's home.
 - a week later: Bud, Calloway, and the band members discover that Bud is Herman Calloway's grandson.

Author Sketch

Christopher Paul Curtis was born and grew up in Flint, Michigan, the setting of the first half of this novel. After graduating from high school in 1972, Curtis joined his father on the assembly line at Flint's Fisher Body Plant. Curtis stayed at Fisher until 1985, then switched to other jobs, while also attending classes part-time at the University of Michigan's Flint branch, from which he finally obtained his B.A. in 1996. While at the university, Curtis won the Hopwood prize for an early draft of what became his first novel. Encouraged by his wife Kaysandra, Curtis took a year off from his job to write full-time and complete the novel—which he did, in longhand, in the children's section of his local public library. He entered the finished novel in a young adult contemporary fiction contest sponsored by Delacorte Press. Since the novel was set in 1963, it did not qualify for the contest, but Delacorte still decided to publish it. *The Watsons Go to Birmingham—1963* was very well received and earned both a Coretta Scott King Honor and a Newbery Honor award in 1996. This first novel's success allowed Curtis to write full-time, with *Bud, Not Buddy* appearing in 1999. Curtis lives with his wife and two children in Windsor, Ontario.



Critic's Corner

Bud, Not Buddy garnered a lot of critical praise on publication, and was awarded the 2000 Newbery Medal. *The New York Times Book Review* called the book "a powerfully felt novel...funny, eloquent, deeply sad and delightful (usually all at once)." *Booklist* praised the novel's "rich blend of tall tale, slapstick, sorrow, and sweetness." *School Library Journal* admired the novel's mix of "lively humor" contrasted with "grim details of the Depression-era setting" and added, "Curtis has given a fresh, new look to a traditional orphan-finds-a-home story that would be a crack-erjack read-aloud." *Publishers Weekly* also noted Curtis' "remarkable and disarming mix of comedy and pathos" and concluded, "Bud's journey, punctuated by Dickensian twists in plot and enlivened by a host of memorable personalities, will keep readers engrossed from first page to last."

Other Books by Christopher Paul Curtis

Bucking the Sarge (2004)

Mr. Chickee's Funny Money (2005)

Watson's Go to Birmingham (1995)

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"Conversations with Christopher Paul Curtis"
<www.smplanet.com/bookclub/interactive/archive/curtis/comments.19.html>.
"JappyNet: Bud, Not Buddy" <jappy.net/bud.htm>.
"Newbery Medal" <www.ala.org/news/v5n11/newberycaldecott2000.html>.

General Objectives

1. To observe the effects of the hard times of the Great Depression on people's lives in the 1930s
2. To examine the role and importance of family in one's life
3. To consider the ways in which nonrelated people can act as surrogate family
4. To discuss reasons why a son or daughter might cut off contact with his or her parents
5. To identify drawbacks of the foster care system and the need foster children feel to find a home for themselves
6. To gain an understanding of the life of professional musicians

Specific Objectives

1. To understand the meaning of the novel's title
2. To identify both the reasons why Bud thinks Herman Calloway is his father and the real nature of Bud and Herman's relationship
3. To note the ways in which strangers act as surrogate family for Bud and help him gain his objective
4. To comprehend the meaning of Bud's name and the way in which Bud fulfills this meaning in the course of the novel

5. To identify and interpret the novel's central metaphors, of Bud's idea as a seed growing into a mighty maple and of a new door opening when an old door closes
6. To identify specific details that set the novel in the Great Depression years of the 1930s
7. To become familiar with jazz band music of the 1930s, and with the musical instruments played by members of Herman Calloway's band
8. To develop an oral history project to learn about earlier eras family members have experienced

Literary Terms and Applications

To enhance students' appreciation and understanding of the novel, present them with these terms.

Afterword: a concluding section of a book. When this section briefly outlines the characters' subsequent fates, it is usually called an epilogue. In the afterword to this novel, the author briefly notes some of the Depression-era facts that he has incorporated into the novel and also the aspects of both his grandfathers' lives that he used to create the characters of Lefty Lewis and Herman Calloway.

Extended Metaphor: a metaphor is a comparison between two things that on the surface are not alike, without using like or as to make the comparison. An extended metaphor carries a comparison between one thing and another throughout a novel or story. This novel uses two extended metaphors. In one, Bud thinks of his idea about Herman Calloway being his father as starting out as a tiny seed and gradually growing stronger and stronger until it's become a mighty maple tree. Comprehension Study question 10 asks students to identify this metaphor. Also, as Bud moves from one life situation to another in the course of the novel, he remembers his mother's description of these changes as one door closing with another one then opening. Alternate Assessment 3 asks students to trace the novel's events in terms of doors closing and opening.

First-Person Narration: the telling of a novel or short story from the point of view of only one person, in that person's voice. In this novel, Bud Caldwell relates the events, so we experience them from Bud's point of view. Bud's naive, earnest, and delightfully humorous voice is a considerable part of the novel's charm.

Flat and Round Characters: a flat character in a literary work lacks complexity and embodies a single quality; a round character is more complex, showing a combination of traits and qualities. Examples of flat characters in this novel include the abusive Amoses, the anonymous parents in the bread line, and Bugs. Examples of round characters include Bud, Lefty Lewis (who tells us something about his background and reveals his kind but teasing personality), and Herman Calloway (who is cold and hard but then reveals his softer nature in his grief over his long-lost daughter's death).

Historical Fiction: a narrative that presents an imaginative series of events occurring in an actual historical setting. The characters may be both fictional and historical. The author often does considerable research to incorporate much accurate everyday historical detail into the novel. In this novel, Curtis uses many details about life during the years of the Great Depression to set the story firmly in 1936. Comprehension Study question 11 asks students to identify these details.

The Importance of Setting

Most of the novel's action takes place in Flint and Grand Rapids, Michigan. As the novel opens, Bud leaves the Home for orphaned and abandoned children in Flint to go to the home of his new foster family, the Amoses, where he is locked up for the night in a backyard shed. Escaping from the Amos house, Bud finds refuge at the local library, bedding down under its evergreen trees and, inside, enjoying the wonderful and familiar library smell and getting directional help from the kind librarian. The grim economic times are revealed by an episode at a mission, with Bud and many other people waiting in a long, long line to get a breakfast in a very large, very crowded hall. Bud's and Bugs' stay at Flint's Hooverville also underscores the desperate situation of many people, who have created a shantytown out of pieces of boxes and scraps of wood and cloth; the Hooverville residents demonstrate their mutually supportive camaraderie as they welcome Bud and Bugs to share their food and shelter. In the countryside outside Flint, Lefty Lewis takes Bud into his car late at night, and we learn through Lefty's warnings that rural Michigan is an unsafe place for African-Americans, at least after dark. Back in Flint for one last night, Bud stays at the pleasant home of Mr. Lewis' daughter, Mrs. Sleet. Now the novel's action shifts to Grand Rapids, as Mr. Lewis drops Bud off at the Log Cabin, Herman Calloway's club, with its large

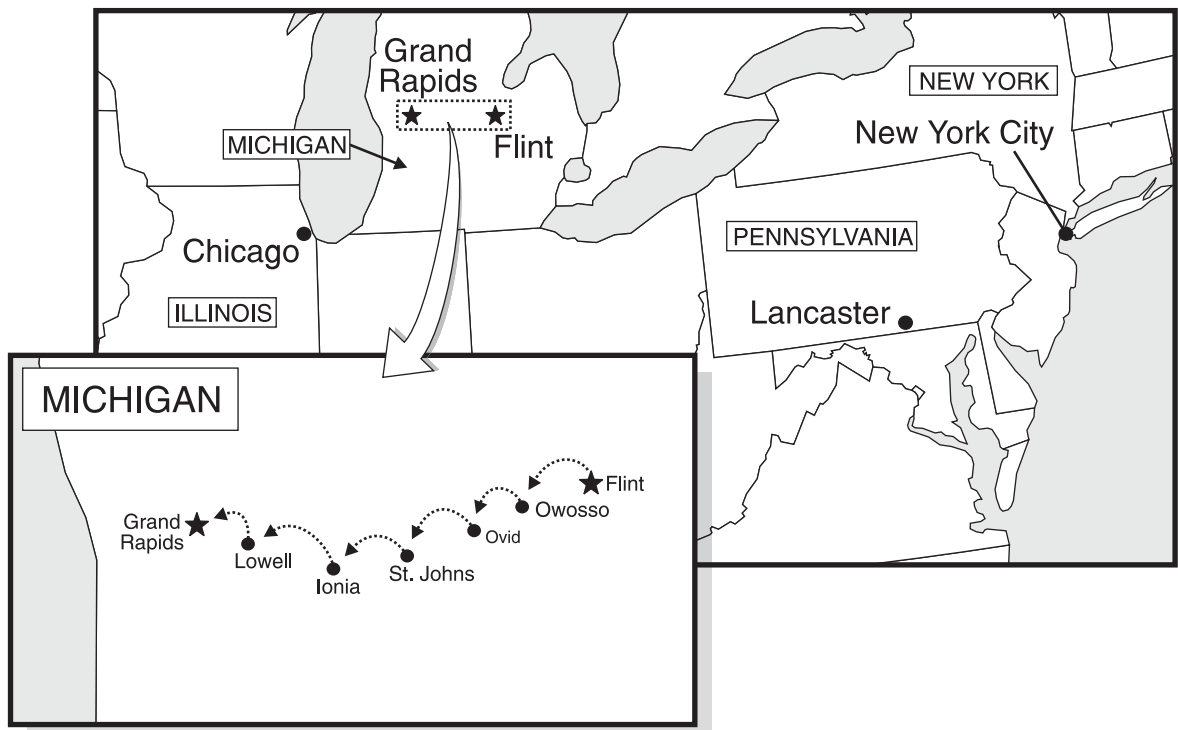
open room for patrons and its small stage for Calloway, his band members, and Miss Thomas, the singer. It's at the club that Bud first meets Herman Calloway and announces that Herman is his father; later, Bud works at the club mopping floors and cleaning tables and chairs, which he thinks is fun, especially when he can also listen to the band rehearse.

After Bud's first restaurant dinner at the Sweet Pea, Bud takes up residence at Calloway's big house, called Grand Calloway Station because people are in and out of it at all times of the day and night. At the house, Bud stays in the bedroom of a little girl who's gone; the girl tacked lots of horse pictures up on the wall, and the closets are full of her things. Bud soon discovers that this was his mother's room before she ran away from home. This revelation begins to unfold as the band prepares to return from a road trip to Mecosta, Michigan. Calloway selects a small rock to take home with him, Bud recognizes the "code" on other similar rocks in the Packard's glove compartment, and shows Calloway his mother's rocks back in Grand Rapids, making the link that Bud's mother is Calloway's daughter.

Cross-Curricular Sources

Fiction

- Clayton Bess, *Tracks*
- Robert Burch, *Queenie Peavy*
- Betsy Byars, *The Pinballs*
- Cynthia De Felice, *Nowhere to Call Home*
- Michael Dorris, *The Window*
- Pat Edwards, *Nelda*
- Robert Heinlein, *Citizen of the Galaxy* and *Have Spacesuit, Will Travel*
- Karen Hesse, *Out of the Dust*
- Irene Hunt, *No Promises in the Wind*
- Mildred Lee, *The Rock and the Willow*
- Walter Dean Myers, *The Glory Field*
- Violet Olsen, *View from the Pighthouse Roof*
- Katherine Paterson, *The Great Gilly Hopkins*
- Gayle Pearson, *The Coming Home Cafe*
- Richard Peck, *A Long Way from Chicago* and *Strays Like Us*
- Larry Segrist, *Spacer Dreams*
- Zilpha Keatley Snyder, *Cat Running*
- John Steinbeck, *The Grapes of Wrath*
- Mildred Taylor, *Roll of Thunder, Hear My Cry* and *Let the Circle Be Unbroken*
- Crystal Thrasher, *A Taste of Daylight*
- Yoshiko Uchida, *A Jar of Dreams*



Nonfiction

- James Agee and Walker Evans, *You Have Seen Their Faces* and *Let Us Now Praise Famous Men*
 Maya Angelou, *I Know Why the Caged Bird Sings*
 Marlene Targ Brill, *Michigan* (Celebrate the States series)
 Penny Colman, *Strike! The Bitter Struggle of American Workers from Colonial Times to the Present*
 Michael L. Cooper, *Bound for the Promised Land: The Great Black Migration* and *Playing America's Game: The Story of Negro League Baseball*
 Bruce Glassman, *The Crash of '29 and the New Deal*
 Nathaniel Harris, *The Great Depression*
 James Haskins, *Black Music in America: A History Through Its People and The Scottsboro Boys*
 Toyomi Igus, *I See the Rhythm*
 James Weldon Johnson (Elizabeth Catlett, illus.), *Lift Every Voice and Sing*
 William Loren Katz, *An Album of the Great Depression*
 Nicholas Lemann, *The Promised Land: The Great Black Migration and How It Changed America*
 Patricia & Frederick McKissack, *Black Diamond: The Story of the Negro Baseball League* and *A Long Hard Journey: The Story of the Pullman Porter*
 Milton Meltzer, *The Black Americans: A History in Their Own Words* and *Brother, Can You Spare a Dime? The Great Depression, 1929-1933*
 Morgan Monceaux, *Jazz: My Music, My People*
 Press, Petra, *A Cultural History of the United States Through the Decades: The 1930s*
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 Jerry Silverman, *Just Listen to This Song I'm Singing: African-American History Through Song*
 R. Conrad Stein, *Michigan* (America the Beautiful series)
 Gail Stewart, *1930s*
 Studs Terkel, *Hard Times: An Oral History of the Great Depression*
 Andrea Warren, *Orphan Train Rider: One Boy's True Story*

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The Great Depression
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 "America from the Great Depression to World War II: Photographs"
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 Black Baseball's Negro Baseball League
www.blackbaseball.com/
 Black History: Exploring African-American Issues on the Web
www.kn.pacbell.com/wired/BHM/AfroAm.html
 "Surviving the Dust Bowl" (American Experience)
www.pbs.org/wgbh/amex/dustbowl/
 "Voices from the Thirties: Life Histories from the Federal Writers' Project"
memory.loc.gov/ammem/wpaintro/exhome.html

Sound Recordings

- "Brother, Can You Spare a Dime?" *American Song During the Great Depression* (New World Records)
The Great Depression: American Music in the 30s (Columbia)
Working and Union Songs (WEM)

Video

- America Lost and Found: The Depression Decade* (Direct Cinema Education)
Brother, Can You Spare a Dime? (Films for the Humanities)
Eyes on the Prize (6-part series, PBS Video)
FDR, Parts 1 & 2 (The American Experience series) (WGBH Boston)
The Grapes of Wrath (20th Century-Fox)
The Great Depression (4 videos, The History Channel)
The Great Depression: Witness to History (Guidance Associates)
The Great Depression and the New Deal (Schlessinger)
Life in the Thirties (America: A Look Back series) (NBC)
Organizing America: A History of Trade Unions in the U.S. (Cambridge)
Pride & Prejudice: A History of Black Culture in America (Knowledge Unlimited)
The Promise Fulfilled and the Promise Broken (Alistair Cooke's America series) (BBC/Time-Life)
Riding the Rails (WGBH Boston)
Roots: The Next Generations (7 videos, Warners)

Themes and Motifs

A study of the central issues and situations in *Bud, Not Buddy* should include these aspects.

Themes

- family
- parent-child relationship
- home
- hardship
- helping others
- adaptation
- imagination
- opportunity
- Great Depression

Motifs

- child abandonment
- Great Depression era details
- jazz music and musicians
- labor union activism
- abuses of foster care system
- lying

Meaning Study

Below are words, phrases, or sentences that have a particular meaning in the novel. Explain each as it relates to the book. Use the page numbers given in parentheses to reread the term in context if you wish.

1. "...there's a depression going on all over this country." (Chap. 1, p. 2)
(A depression is a period of low general economic activity marked by high unemployment levels. The events of this novel take place in 1936, in the middle of the Great Depression, when many people all over the United States and the rest of the world were out of work and had little or no money, as the woman who works at the Home tells the boys there.)
2. In the picture he's standing next to a giant fiddle that's taller than him. (Chap. 1, p. 7)
(Bud is describing a bass fiddle, or double bass, the largest and lowest-pitched of the string instruments. It's six feet tall and usually has four strings. The musician stands up to play the bass fiddle. This is the instrument that Bud's supposed father, Herman Calloway, plays, as shown in the picture of Calloway's band on Bud's cherished flyer.)
3. I didn't even notice the thick black razor strap hanging out of Mrs. Amos's hand. (Chap. 2, p. 16)

(Steel straight-edged razors, still commonly used in the 1930s, have a cutting edge that often needs to be sharpened and then smoothed by rubbing it on a leather strap. Beating with a razor strap was a common form of corporal punishment for children years ago. Bud is quite certain Mrs. Amos will give him a very vigorous beating with the strap she's holding if he does not apologize profusely for supposedly having attacked Todd.)

4. I was just like Public Enemy Number One. If J. Edgar Hoover and the FBI saw me now... (Chap. 4, p. 35)
(Bud frequently mentions notorious gangsters of his era. One, John Dillinger, gained a national reputation in the 1930s after the FBI [Federal Bureau of Investigation, headed by J. Edgar Hoover] labeled him "public enemy number one." [Bud mentions Dillinger by name in Chapter 2 on p. 17.] After breaking out of his backyard-shed prison, taking revenge on Todd Amos, and running away from both the Amoses and the Home, Bud imagines himself to be like a notorious, hunted gangster.)
5. I was on the lam. (Chap. 4, p. 35) "You're on the lam." (Chap. 8, p. 61)
(Being "on the lam" means being on a sudden and/or hurried flight, especially a flight from the law. Bud considers himself to be on the lam because he's decided both to leave his foster family and not to return to the Home, where legally he's supposed to live. Similarly, Bud's best friend Bugs has left the Home, where the social services system has assigned him to live, planning to ride the rails out West. So Bugs too is "on the lam.")
6. I wanted to get to the mission in time for breakfast. (Chap. 5, p. 44)
(A mission is an establishment run by a religious organization to carry on humanitarian work. Missions offered invaluable social services to the legions of destitute people during the Great Depression. In this case, a local Flint mission serves breakfast every morning to long lines of hungry, poor people, and Bud knows he has to wake up early the next morning in order to be at the mission early enough to be allowed into the breakfast line.)
7. "What you're looking for is Hooverville, with a v, like in President Herbert Hoover." (Chap. 8, p. 66)
(Bud and Bugs have gone to Flint's Hooverville, because it's next to the railhead where they hope to jump on a freight train headed to the West. Hoovervilles were shantytowns that sprang up on the outskirts of large towns and cities all across the United States during the Great Depression, created and inhabited by unemployed people who had lost their homes and had nowhere else to live. Many people blamed the economic crash and hard times on Herbert Hoover, who was president of the United States from 1929 to 1933, the years when the stock market crashed

and the Depression began and grew increasingly worse. Blaming Hoover for their situation, the residents of the growing number of shantytowns dubbed each one a Hooverville.)

8. "This is America, boys, you're sounding like a bunch of Commies." "Mr. Pinkerton ain't paying me enough to do this." (Chap. 8, p. 83)
(A crowd of men and boys wants to hop aboard the freight train that's going out West, ignoring the fact that the train is private property and they have no right to ride on it for free. Insisting that they do have a right, because they need to get to where jobs are available, makes them sound like Communists, according to one of the policemen guarding the train. Allan Pinkerton founded the Pinkerton National Detective Agency, whose agents frequently worked for factory and railroad owners against striking workers and labor organizers. Apparently the policemen who are guarding the freight train have been hired to act for the Pinkerton agency.)
9. "Ah, there's the Packard, he's here." (Chap. 12, p. 141)
(Packard was a high-end, quality car of the 1930s. The fact that Herman Calloway drives a big Packard shows that he's quite well-off, unlike so many other people in these Depression times.)
10. "Don't forget, this is your little red wagon, you pull it if you want." (Chap. 13, p. 152)
(Herman Calloway speaks these words to Jimmy of the band after a whispered conversation that Bud cannot hear. He's telling Jimmy that it's Jimmy's idea to let Bud stay with them for now, so Bud will be Jimmy's responsibility. Calloway reveals with this that he rejects Bud's claim about his paternity and does not care anything about the boy or what becomes of him.)
11. "Once you've developed...a embouchure..." (Chap. 16, p. 194)
(An embouchure is the position and use of the lips in producing a musical tone on a wind instrument; the term also refers to the mouthpiece of a musical instrument. Steady Eddie has given Bud a recorder so that Bud can start to learn how to position and use his lips, an indication that Eddie the saxophone player has plans to help Bud become a sax player also.)

Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important, and you should be ready to defend your answers by referring to passages in the book.

Questions 1-4 (Literal Level)

1. Why does Bud always introduce himself as "Bud, not Buddy"?
(Bud's mother repeatedly told Bud that she chose his name carefully. "Bud is your name and don't you ever let anyone call you anything outside of that either," she would say, and then she would add, "Especially don't you ever let anyone call you Buddy...I would've added that dy onto the end of your name if I intended for it to be there." Buddy, in Momma's opinion, is a dog's name or a name someone who is trying to be false-friendly toward Bud would use. Bud remembers this instruction, so he always corrects anyone who tries to call him Buddy and even prevents use of "Buddy" by using the "Bud, not Buddy" introduction.)
2. What is the Home, and who stays there? Why does Bud not want to go back there?
(The Home is a group living facility for children who have no family members to live with; some children at the Home are orphans, some—like Bud—have lost one parent and have no contact with the other parent, and some are children whose parents can no longer support them during these hard Depression years. The Home used to seem somewhat homey to Bud, but now, deep into the Depression, more and more new kids are joining the Home every day, and the staff members no longer tell you their names or remember yours.)
3. What things contribute to Bud's belief that Herman Calloway is his father?
(Bud first gets this idea because his mother has saved flyers advertising various gigs of the Herman E. Calloway band. The blue flyer announcing the band's performance in Flint especially agitated Momma. Bud thinks these flyers must be a clue, a message from Momma about his father's identity. At the Home, Bud actually declares to the bully Billy Burns that Calloway is his father, which makes the notion more firm in his mind. Then Bud notes the similarity between the names Caldwell and Calloway. When Bud approaches Herman Calloway at the club, he thinks the man talks and exaggerates just like Bud does himself, and the man's shaved his head, something Bud's always wanted to do. The proof, to Bud, is when Herman says of his middleweight bout that there's a time when you know it makes no sense to continue doing something, which is exactly how Bud felt when he stopped fighting Todd Amos. Surely, Bud concludes, two people whose minds have the same thoughts must be of the same blood.)

4. Describe the ways in which strangers help Bud after he leaves the Amos house and, eventually, gets to Grand Rapids.
(A mother and father in line for a free breakfast at the mission claim Bud is their son so he can cut in line and get some food. The librarian gives Bud books that show how to get from Flint to Grand Rapids, and how many miles this distance is. Lefty Lewis takes Bud into the safety of his car at night in an area dangerous for blacks at that hour, and he also drives Bud to Grand Rapids and offers to help if Bud's "father," Herman Calloway, is too hard on Bud. Mrs. Sleet, daughter of Lefty, provides Bud with a bed for the night, good clothes her children have outgrown, and a delicious breakfast. The band members take Bud in as one of their own, providing him with his first family since the death of Momma. Miss Thomas gives Bud some badly needed mothering, Steady Eddie gives Bud his old sax case and a recorder, and the men of the band pool their resources to buy Bud his own saxophone. Even Herman Calloway, albeit reluctantly, gives Bud a place to live and a useful position as the band's assistant.)

Questions 5-8 (Interpretive Level)

5. Write a character description of Bud's mother.
(Momma was a spirited, independent-minded person, even as a girl. She chafed under the strict rule of her father and rebelled against his plan for her to become a teacher. She was very energetic and fast-moving, "like a tornado, never resting." She worked hard to support herself and Bud. She was a very loving and attentive mother, reading and telling stories to Bud every night before he went to sleep, teaching him to be very polite and respectful toward adults, and telling the boy many times how very, very much she loved him.)
6. How do Bud's feelings about Herman Calloway change in the course of the novel?
(At first, Bud is quite sure from looking at Calloway's picture on the flyers that his supposed father is a "real quiet, real friendly and smart man." When Bud first sees Calloway—from the back—at the club and hears him talking, Bud thinks the two of them are a lot alike. But Bud is dismayed to discover that his "father" is old and paunchy, with wrinkly hands. When Calloway reacts to Bud's presence very coldly, Bud begins thinking of the man as a "mean old coot" and "a grouchy old bald-headed guy with a tremendous belly." After Calloway unnecessarily warns Bud against snooping and stealing, Bud thinks, "He was so dog-gone mean and hard to get along with it just did not seem like it was true that he could be anyone's daddy." Bud finds Calloway so unpleasant, he's glad to discover that Herman is his grandfather rather than his father. But when Bud sees Herman sobbing in his dead daughter's old bedroom, Bud cannot help but feel sorry for the old man, and gives him a few pats and rubs in sympathy. We sense a relationship is being born.)

7. What does Bud mean when he says, "Here we go again" at the beginning of the novel and again at the end of the novel?
(The first "Here we go again" is not happy anticipation; Bud is being placed in a foster home once again, and his previous foster placements were unpleasant and abusive, so he's not looking forward to this one. By the end of the novel, Bud has found a real as well as a surrogate family. As he starts learning how to play the saxophone, he senses a new door of his life opening, perhaps to a career as a musician. Now Bud looks forward to new doors opening, so he says happily to his mother's photograph, "Here we go again!")
8. How does Bud fulfill the meaning of his name in the course of the novel?
(Bud's mother often explained to him why she chose that particular name for him: "A bud is a flower-to-be. A flower-in-waiting. Waiting for just the right warmth and care to open up. It's a little fist of love waiting to unfold and be seen by the world. And that's you." In the years since his mother's death, Bud has remained a closed bud, deprived of love and warmth. In Grand Rapids, Bud finds the warmth and care he's needed with the band and its members, especially Miss Thomas, and, as his mother predicted, he begins to unfold and flower, forming attachments and a way of life he feels is right for him. He even begins to feel sympathy for his grieving grandfather, discovering and expressing empathy toward this difficult man for the first time.)

Questions 9-11 (Critical Level)

9. What does this novel express about the importance of family through its various characters and situations?
(The overriding theme of this novel is the importance of family, both in the sense of actual blood relations and in the support and mutual help people can provide one another even if they are not related. The husband and wife in the mission breakfast line become Bud's counterfeit family long enough to get the boy a much-needed breakfast. The destitute people in Flint's Hooverville function together as one large family, working together to provide shelter and food to all needy people who join them. Both Deza's daddy and Bud's momma have told their children that family is the most important thing there is and should be there for each other all the time, no matter what. Deza's mother thinks the poor kids on the road all alone are like dust in the wind, but Deza can see that although Bud is alone, he carries his family with him in his heart. The thought of a person without a family being like dust blowing in the wind makes Bud decide he should stay in Michigan and go to Grand Rapids to try to find what's left of his family. He succeeds, and the surrogate family he discovers with the band members warms his soul and allows him to open up and feel that he has a special, individual place in the world that's just right for him.)

10. All through the novel, the author uses a metaphor for the steady growth of Bud's idea that Herman Calloway is his father. What is this metaphor? How does Bud the narrator express it?
(Bud describes his idea about the identity of his father as starting out as the merest suspicion, a "seed." Both ideas and seeds, Bud thinks, start real small and then...before you know it..."they've gone and grown a lot bigger than you ever thought they could." Bud compares his growing certainty about his father's identity with "a great big maple tree" that you can hardly believe started out as a little seed. The idea started with Bud's guessing about the significance of the flyers his mother saved: "That was like the seed falling out of a tree and getting planted." Then, when Bud declares to the boys at the Home that his father is Herman Calloway, that's the idea/seed "busting its head out of the dirt." This seedling of an idea gets bigger and stronger every night that Bud sits up and wonders why his mother kept the flyers. The idea digs its roots "in deep and starts spreading out" when Bud is old enough to think his mother might die and is trying to give him a clue about his father. By the time Bud decides to go and find his "father" in Grand Rapids, the idea of Calloway as his dad has grown into a mighty maple, huge and strong.)

11. What details does the author use to set the novel in its time frame of the Great Depression years?
(Examples will vary. They include: the meal lines at the neighborhood mission; the increasing number of abandoned children coming to the Home; many references to hard times; Bud's references to gangsters of the era; the Flint Hooverville; the many men and boys who want to ride the rails to the West for agricultural jobs and the Pinkerton forces who are working to stop the freight-train-hoppers; references to attempts to unionize automobile factory workers and Pullman porters, and official opposition to those attempts; several of the Calloway band's names as the "Nubian Knights of the New Deal" and the "Dusky Devastators of the Depression"; and the band members' discussion that although Herman Calloway is a difficult man to work for, they are all lucky to have good jobs during these times when so many people have no jobs at all.)

Questions 12-14 (Creative Level)

12. Write about Bugs' adventures as he rides the rails to the West.
13. Create and act out a dramatic scene in which Miss Thomas convinces Herman Calloway to let Bud stay at his home, at least temporarily.
14. Write an epilogue to the novel, using Bud's voice, that tells about the next six months or year of Bud's life in Grand Rapids.

Across the Curriculum

Art

- Put on a class fashion show of 1930s clothing, as worn by people in various strata of society.
- Design your dream luxury car of the 1930s. Or create a class display of your favorite cars of the 1930s.
- Draw up an enticing new flyer advertising an upcoming gig for the Calloway band, complete with a new inventive name for the group.

History and Social Studies

- What rules and guidelines regulate the foster care system in your state? Does the system in place today better guard children in foster care from abuse than the system in the 1930s when Bud was in foster care?
- Create a class display of photographs of various Depression-era Hoovervilles, bread lines, and other images of people adversely affected by the hard economic times. Or create a similar display of images of people left behind in today's economic boom times.
- Develop a multimedia presentation about the notorious gangsters of the 1920s and 1930s, being sure to include those Bud mentions, such as John Dillinger, Pretty Boy Floyd, Baby Face Nelson, Machine Gun Kelly, and Al Capone.
- Research and report on the activities of labor organizers and disaffected workers, and the role of the Pinkerton agency in countering them, during the Great Depression.
- Create a report including photographs and video clips on Negro League baseball. Your report should answer these questions: When did professional baseball become segregated, and why? When did professional baseball become desegregated, and how? How are Negro League players recognized today?
- Create a biography of one of the prominent African-Americans mentioned in the novel: Paul Robeson, Dorothy Dandridge, Sachel Paige, George Washing Carver. Include visuals and, where appropriate, audio in your finished product.

Language Arts

1. Read some of Aesop's fables or fairy tales to younger children, especially ones that Bud remembers his mother reading or telling to him.
2. Read and then retell orally or in writing one of the Paul Bunyan stories.
3. Read some of Mildred Taylor's stories about African-Americans living in the U.S. South during the 1930s. In what ways are the experiences of American blacks in the rural South and the urban North similar and different as depicted in Taylor's stories and this novel?
4. Sometimes Bud uses slightly wrong forms of words, as when he mentions the novel *Twenty Thousand Leaks Under the Sea*. (What is the real title of this book?) Collect more of Bud's mistaken word uses, and explain what the right word would be in each case.
5. In class, discuss other Newbery-Medal-winning books you have read, and generate a list of qualities you think help a book win the Newbery award.

Mathematics

1. Using a map of Michigan, calculate the distance in miles and kilometers between Flint and Grand Rapids and then calculate how many hours it would have taken Bud to walk this distance and also how long it would have taken to drive it, in the 1930s and also today.
2. On a chart, show the decline in economic activity and employment in the United States during the Depression years. When did these declines start to rise again?

Music

1. In class, play personally or a recording of "Shenandoah," the song Bud and Deza hear being played at the Hooverville camp. What story does this song tell? What relevance does it have in Bud's life?
2. Christopher Paul Curtis has said he modeled the novel's Miss Thomas on "Flint's own Betty Carter." Find out about the life and career of Betty Carter, and bring some recordings of her music into class to play.

3. Invite a skilled saxophonist to class to demonstrate and explain how the instrument works and techniques of playing it.
4. Play recordings in class of 1930s jazz band music, being sure to include some that highlight saxophone.
5. Someone in the Hooverville is playing a mouth organ. What is this? Find out, and practice playing one yourself. See if you can get good enough to play "Shenandoah" on the mouth organ for the class.
6. Invite a jazz ensemble to class and have its members demonstrate and explain the features and playing techniques of their various instruments. Preferably, the ensemble would include the instruments used by the musicians of the Calloway band: the drums, saxophone, trombone, piano, bass fiddle, and horn.

Science

1. As a young child, Bud was very alarmed at losing his first tooth. Create a display that explains the scientific elements that propel tooth loss in children and production of permanent teeth.
2. Research and report on the causes, symptoms, effects, and treatments of asthma.
3. Research and report on the true nature and existence of vampire bats. Or, find out about hornets and their nesting habits. Would the hornets have attacked Bud if he had not whacked their nest?
4. Bud's mother, as a child, did not want to wear the giant Texas-cowboy-style hat because she was sure it was crawling with "ringworm, lice, and tetters." What are these, and why would Momma want to avoid contact with them?

Student Involvement Activities

1. Collect the various items Bud mentions in the novel that he has "rememorized" as Bud Caldwell's "Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself," and list them in numerical order. Then make up some more of these rules in Bud's style and add them to your list.

2. Make a list of the various names that Herman Calloway has given to his band, as mentioned in the novel, noting what type of music each name suggests the band plays when it uses that name. Then create more names the band might give itself if it were playing today.
3. Do an oral history project involving older members of your family and other people you know. You might focus on a particular era, like the 1950s or 1960s, or a particular topic, like the involvement in the civil rights movement.
4. In the 1930s, if you had to send a fast message, you would send a telegram. What methods could you use today to get a message to someone as quickly and reliably as possible? Compare notes in class as to preferred methods to send instant, or quick-as-possible, messages.
5. Write job descriptions for professions the novel's characters have worked at: Pullman porter, redcap, baseball pitcher, jazz musician and singer, and chauffeur. Then create a classified ad for at least one of these positions.
6. Suppose you wanted to travel across the country but had very little (or no) money. Generate a list of possible means of travel and decide which would be most feasible for you. Do you think you could successfully make the trip?

Alternate Assessment

1. Draw up a detailed list of the major and important minor characters of the novel. Beside each name, write a physical and character description and describe the role that person plays in the events of Bud's life.
2. Explain how the Great Depression has affected the lives of Bud and other characters in the novel.
3. Bud's mother told the boy, "Always remember, no matter how bad things look to you, no matter how dark the night, when one door closes, don't worry, because another door opens." Trace the events in Bud's life in the course of the novel in terms of doors closing and other doors opening.

Teacher's Notes

Vocabulary

Match each underlined word with its meaning listed below. Write the letter of the meaning in the space next to the sentence number.

- | | | | |
|-------------|--------------------|-----------------------|-------------------|
| A. punch | F. athletic match | K. bad-natured | P. start |
| B. scamps | G. looked sulky | L. teller of untruths | Q. weak and small |
| C. inferior | H. acting restless | M. lean and strong | R. worries |
| D. huge | I. hit with sorrow | N. very satisfactory | S. suggesting |
| E. bathroom | J. eating away | O. sending out | T. get back |

- ___ 1. It shakes you up a whole lot more than grown folks think it does when perfectly good parts of your body commence to loosening up and falling off of you.
- ___ 2. It seemed like Todd knew Number 3 of Bud Caldwell's "Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself."
- ___ 3. Todd laughed. "I've never gotten the pencil in as deep as the N on any of you other little street urchins."
- ___ 4. "I do hope your conscience plagues you because you may have ruined things for many others."
- ___ 5. These Amoses might look like a bunch of cream puffs but if Mrs. Amos was anything like Todd I bet she could pack a real wallop.
- ___ 6. "I just tried to waken him to make sure he'd gone to the lavatory, Mother," Todd said.
- ___ 7. This great big sign showed a gigantic picture of a family of four rich white people sitting in a car driving somewhere.
- ___ 8. The children pouted and gave me a couple of dirty looks.
- ___ 9. "Yes? Would you like to retrieve your suitcase?" The librarian reached under the desk.
- ___ 10. The librarian said, "There's no need for you to look so stricken. It's not bad news, young man."
- ___ 11. "You mean she got married, ma'am?" "Oh, yes, and I must tell you, she was radiating happiness."
- ___ 12. "I'm not skinny, I'm wiry."
- ___ 13. The cop who was doing all the talking saw the other cops fidgiting and said, "Hold steady, men."
- ___ 14. "Poppa, look at his legs, this boy's as skinny as a rail." "Yeah, he's puny."
- ___ 15. "Well, he was walking all the way from Grand Rapids to Flint, it looks like he provided a pretty paltry meal for every mosquito on the way."
- ___ 16. "My manager goes and lines up a bout against a fighter outta Chicago by the name of Jordan 'Snaggletooth' MacNevin."
- ___ 17. "Beneath all the festering nastiness is a tender, kind, loving human being."
- ___ 18. "If you're going to be traveling with us it just wouldn't look too copacetic for you to be carrying that ratty old bag."
- ___ 19. "When she was living, Bud, God rest her soul, what'd your mamma look like?" "James, what are you insinuating?"
- ___ 20. "That ornery old man upstairs is very, very hurt right now."

Comprehension Test A

Part I: Matching (20 points)

Read each character description. In the list below, find the character who matches the description, Write the letter of the character in the space next to the description number. Use each name only once.

- | | | | | |
|---------|-----------------|-----------------|--------------------|----------------|
| A. Bud | C. Todd Amos | E. Steady Eddie | G. Herman Calloway | I. Miss Thomas |
| B. Bugs | D. Angela Janet | F. Lefty Lewis | H. Deza Malone | J. Mr. Jimmy |

- ___ 1. Bud's best friend, who convinces Bud to join him and hop a freight train headed out West.
- ___ 2. Bud describes this person as a grouchy old bald-headed guy with a tremendous belly.
- ___ 3. The saxophone man for the band who's going to teach Bud to play the sax too.
- ___ 4. Person who gives Bud his first kiss with a real live girl.
- ___ 5. Bully who lies when he says Bud has attacked him.
- ___ 6. Trumpet player for the band who recognizes the photograph of Bud's mother when she was a girl.
- ___ 7. Person who ran away from home when she was a teenager.
- ___ 8. Singer for the band who acts like a mother to Bud.
- ___ 9. Ten-year-old who's always very polite toward adults.
- ___ 10. Former pitcher in Negro League baseball.

Part II: Fill-In (30 points)

Write one or two words in each blank to make each statement true.

- 1. Bud leaves the Home to live with a new _____ family, the Amoses.
- 2. Bud often looks at the picture of the man he thinks is his father that's printed on a blue _____.
- 3. Bud leaves Flint and goes to _____ to find his father.
- 4. Bud has a collection of _____ and Things for Having a Funner Life and Making a Better _____ Out of Yourself.
- 5. Bud whacks a hornets' nest in the Amoses' shed because he mistakenly thinks the nest is a(n) _____.
- 6. In his suitcase, Bud keeps his mother's photograph plus five smooth _____ in a small pouch.
- 7. After he leaves the Amoses' home, Bud goes to the _____, where he hopes to get help from Miss Hill.
- 8. Bud and Bugs get a meal and spend the night at a shantytown called _____.
- 9. Bud tells people that Herman Calloway, his father, plays a giant _____.
- 10. Bud thinks a(n) _____ can be like a little seed that grows into a mighty tree.
- 11. Mrs. Sleet, Lefty Lewis' daughter, gives Bud a set of clean, nearly new _____.
- 12. Lefty Lewis works for the _____ as a redcap.
- 13. The band's drummer is nicknamed _____, which rhymes with his first name, Doug.
- 14. One of the names of Herman Calloway's band is the Dusky Devastators of the _____.
- 15. Herman Calloway's house is called Grand Calloway _____.

Comprehension Test A (Page 2)

Part III: Multiple Choice (20 points)

Underline the choice that correctly completes each of these sentences.

1. Bud's mother named him after **(a favorite dog, a flower, a childhood friend, her father)**.
2. The boy called Clarence who has a meal at the mission with a pretend family is actually **(Bugs, Jimmy, Lefty, Bud)**.
3. This novel is set in the U.S. state of **(Indiana, Illinois, Michigan, Wisconsin)**.
4. As a gift for his little girl when he returned from a road trip, Herman Calloway always brought home a **(teddy bear, special stone, new dress, candy bar)**.
5. Lefty Lewis informs Herman Calloway that Bud is safe in Flint by sending a message via **(telegram, telephone, email, fax)**.
6. When he says he's "on the lam," Bud is comparing himself with a **(criminal, politician, unemployed person, butcher)**.
7. Herman Calloway's band plays this type of music: **(classical, rock 'n' roll, jazz, rap)**.
8. Deza Malone tells Bud that, according to her mother, someone who does not know who their family is, is **(lucky, like dust blowing in the wind, trouble-free, able to do anything)**.
9. This word best describes Lefty Lewis' personality: **(gloomy, mean-spirited, teasing, cold)**.
10. The policeman stops Lefty Lewis on the road because the police are trying to intercept **(bootleggers, civil rights protesters, labor organizers, unemployed beggars)**.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Write a character sketch of Bud.
2. Why does Bud think Herman Calloway is his father, and how does he prove the real relationship between himself and Calloway?
3. What hardships has Bud endured since his mother died?

Comprehension Test B

Part I: Matching (20 points)

Read each quotation. In the list below, find the character who spoke the words. Write the letter of the character in the space next to the quotation number. Use each name only once.

- | | | | | |
|---------|-----------------|-----------------|--------------------|----------------|
| A. Bud | C. Mrs. Amos | E. Steady Eddie | G. Herman Calloway | I. Miss Thomas |
| B. Bugs | D. Angela Janet | F. Lefty Lewis | H. Deza Malone | J. Mr. Jimmy |

- ____ 1. "This might get hard for you some of the time and I don't always travel with the band, so I don't want you to forget what I'm telling you."
- ____ 2. "You are a beastly little brute and I will not tolerate even one night with you under my roof."
- ____ 3. "This is my old alto case. I figured you might keep your momma's things in it."
- ____ 4. "I don't know why, but my eyes don't cry no more."
- ____ 5. "Herman, don't you see? This has something to do with that crazy telegram you got this morning."
- ____ 6. "I've seen some things out of place before and a young brown-skinned boy walking along the road just outside of Owosso, Michigan, at two-thirty in the morning is definitely not where he ought to be."
- ____ 7. "There's something about you that I don't like. I'm going to find out what your game is and believe you me, scamp, you're going back where you belong."
- ____ 8. "I probably couldn't hear me screaming 'cause that roach was screaming so loud in my ear."
- ____ 9. "When one door closes, don't worry, because another door opens."
- ____ 10. "My daddy says families are the most important thing there is. That's why me and my momma are going to wait together for him to come back."

Part II: Short Answer (30 points)

Write a one- or two-word answer to each of the following questions.

- By what name does Bud call the facility for abandoned children where he has lived since he was six years old?

- What bad economic time is the country suffering through in this novel? _____
- What battered item has Bud kept his mother's things in since Momma died? _____
- What new last name did Bud's mother take after she left her Calloway home? _____
- What town has Bud lived in since he was a baby? _____
- What creatures attack Bud the night he's locked into the Amoses' shed? _____
- What item, in addition to his rocks, does Bud use to prove his relationship to Herman Calloway? _____
- What establishment provides Bud and other needy people with free meals? _____
- What fancy kind of car does Herman Calloway own? _____
- What is the name of Herman Calloway's club, where Bud first meets Mr. Calloway and the members of his band?

- What is the nickname of the band's white piano player, whose last name is Breed? _____
- What instrument does Steady Eddie play and plan to teach Bud to play also? _____
- Whose bedroom does Bud sleep in at Herman Calloway's house? _____
- Who destroys the Hooverville? _____
- After spending the night at Mrs. Sleet's home, what item of clothing does Bud wear in place of his old knickers?

Comprehension Test B (Page 2)

Part III: Multiple Choice (20 points)

Underline the choice that correctly completes each of these sentences.

1. This novel is set during the decade of the **(1920s, 1930s, 1940s, 1950s)**.
2. Herman Calloway turns out to be Bud's **(grandfather, father, uncle, stepfather)**.
3. Bugs and Bud plan to travel out West via **(bus, car, freight train, walking)**.
4. Todd Amos hurts and angers Bud by sticking a **(fork, twig, pencil, ruler)** up Bud's nose.
5. Bud takes revenge on Todd by making Todd **(tell a lie, apologize to Bud, stay in the shed, wet his bed)**.
6. Lefty Lewis lures Bud out of hiding in the bushes by offering Bud **(money, food, a home, sound advice)**.
7. Bud spends one night sleeping under the evergreen trees next to one of his favorite places, the local **(elementary school, sandwich shop, library, train station)**.
8. Because Lefty Lewis has a box labeled "human blood" in his car, Bud is afraid that Mr. Lewis is a **(vampire, doctor, lunatic, criminal)**.
9. At the Sweet Pea, Bud has his first **(restaurant meal, kiss with a girl, night at a hotel, gig with the band)**.
10. Sleepy LaBone is the nickname of band member **(Roy Breed, Doug Tennant, Jimmy Wesley, Bud C.)**.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Write a character sketch of Herman Calloway.
2. Why does Bud leave his home town and go to Grand Rapids?
3. Why did Bud's mother run away from home when she was a teenager, and why did she keep the flyers and the rocks?

Answer Key

VOCABULARY

- | | | | |
|------|-------|-------|-------|
| 1. P | 6. E | 11. O | 16. F |
| 2. L | 7. D | 12. M | 17. J |
| 3. B | 8. G | 13. H | 18. N |
| 4. R | 9. T | 14. Q | 19. S |
| 5. A | 10. I | 15. C | 20. K |

COMPREHENSION TEST A

Part I: Matching (20 points)

- | | |
|------|-------|
| 1. B | 6. J |
| 2. G | 7. D |
| 3. E | 8. I |
| 4. H | 9. A |
| 5. C | 10. F |

Part II: Fill-In (30 points)

- | | |
|--------------------|----------------|
| 1. foster | 9. fiddle |
| 2. flyer | 10. idea |
| 3. Grand Rapids | 11. clothes |
| 4. Rules/Liar | 12. railroad |
| 5. vampire bat | 13. The Thug |
| 6. rocks or stones | 14. Depression |
| 7. library | 15. Station |
| 8. Hooverville | |

Part III: Multiple Choice (20 points)

- | | |
|------------------|----------------------------------|
| 1. a flower | 6. criminal |
| 2. Bud | 7. jazz |
| 3. Michigan | 8. like dust blowing in the wind |
| 4. special stone | 9. teasing |
| 5. telegram | 10. labor organizers |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Matching (20 points)

- | | |
|------|-------|
| 1. I | 6. F |
| 2. C | 7. G |
| 3. E | 8. B |
| 4. A | 9. D |
| 5. J | 10. H |

Part II: Short Answer (30 points)

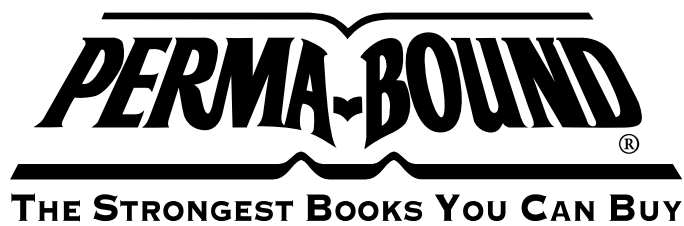
- | | |
|------------------------|---------------------|
| 1. the Home | 9. Packard |
| 2. (Great) Depression | 10. Log Cabin |
| 3. suitcase | 11. Dirty Deed |
| 4. Caldwell | 12. saxophone |
| 5. Flint | 13. his mother's |
| 6. hornets | 14. the police |
| 7. mother's photograph | 15. (long) trousers |
| 8. mission | |

Part III: Multiple Choice (20 points)

- | | |
|------------------|--------------------|
| 1. 1930s | 6. food |
| 2. grandfather | 7. library |
| 3. freight train | 8. vampire |
| 4. pencil | 9. restaurant meal |
| 5. wet his bed | 10. Bud C. |

Part IV: Essay (30 points)

Answers will vary.



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